

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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NUMBER I

THE HOME OF THE MUSEUM IN FOURTEENTH STREET



THE MAIN STAIRWAY

THE accompanying full-page illustration is a reduced copy of an etching made in 1883, by Mr. Frank Waller, after a picture (now the property of the Museum) painted by the same artist from careful sketches taken by him in the year 1879. It shows in accurate linear perspective, two of the Exhibition rooms in the Douglas Mansion, 126 to 130 West 14th Street, which for more than six years (1873-1879) was occupied by the Metropolitan Museum of Art. This was the Museum's second temporary home. Its birthplace

was No. 681 Fifth Avenue, a building which for a time enjoyed considerable notoriety as Allen Dodworth's Dancing Academy. A sky-light let into the ceiling of the large hall, where the poetry of motion had been taught to so many of the young men and maidens of New York, converted it into a picture gallery, and here the trustees opened to the public their first exhibition. It was composed in great part of the one hundred and seventy-five paintings* of the Dutch and Flemish schools purchased in Europe by Mr. Wm. T. Blodgett, and acquired by the Museum in 1871, supplemented by the few paintings and pieces of statuary that had been presented to the Museum, and a loan collection, one of the chief attractions of which was a "splendid cassone" or painted bridal chest, courteously lent to the Museum by Mr. Martin Brimmer, the first President of the Boston Museum of Fine Arts, and assigned a place of honor at the head of the gallery. The trustees had been loaned the Flemish wood carvings belonging to Colonel Alden, but they were not placed on exhibition until the Museum removed to Fourteenth Street.

These remarkably fine examples of sixteenth and seventeenth century carved oak, which comprise three confessionals and about 120 feet of wall paneling, 9 feet high, came from the suppressed convent of the Béguine sisters in Ghent, and were purchased by Colonel Alden in London,

*Twelve etchings of the most important pictures in this collection, forming Part I of the *Publications of the Metropolitan Museum of Art*, were made in 1871 by the well known French etcher of paintings and still life, Jules Jacquemart, and published by Messrs. Paul and Domenic Colnaghi of London. A number of sets of these etchings may still be procured on application at the Museum.

in 1855,* as they were being un-packed, having been shipped to England for sale. They were sent to this country, and until 1867 were stored in the basement of Cooper Union. They were then brought to the studio building, 51 West 10th Street by Prof. John F. Weir, in whose charge they had been placed, and deposited in the studio of Mr. J. Alden Weir, where they remained until sent to the Museum in 1871. Upon the removal of the Museum to Central Park, they were taken to New Haven. After the death of Mrs. Alden in 1897, they became, at a cost of four thousand dollars, the property of the School of the Fine Arts of Yale University, and now adorn its lecture room.

The Museum Trustees leased the Douglas Mansion in 1873 for a term of five years. It is described in their Annual Report, May, 1873, as a "large and elegant building, 75 feet front by 85 feet deep, surrounded by 'spacious grounds,' upon which grounds new galleries may be built should they be required before the final settlement of the Museum in Central Park." It was a convenient location for many of the Trustees—a matter to be taken into consideration in those early days, when much of the work in connection with the Museum—the arrangement of exhibits, etc.—was a labor of love on the part of members of the Board.

The Bill which authorized the Department of Parks to raise the sum of \$500,000 for the erection of a building for the Museum in Central Park was passed by the Legislature in 1871. The site finally fixed upon was that portion of the Park situated upon the Fifth Avenue side, between 79th and 85th Streets, and known as the Deer Park. Ground for the building was broken in 1874, but the Trustees had to wait long and patiently for its completion, for it was not until May 12, 1879, the ninth year of its existence, that the Corporation of the Museum held its first meeting, in the building erected for its

accommodation by the City,—the spacious Central Hall of the present group of structures. Almost another entire year elapsed before the building was opened with appropriate ceremonies to the public. On this occasion (March 30, 1880) prayer was offered by Dr. Henry C. Potter. The building was delivered to the trustees by Mr. James F. Wenman, President of the Department of Parks, accepted by Mr. John Taylor Johnston, President of the Museum, and an address—which will be found printed in full in the Annual Report of the Trustees May 1, 1880—was delivered by Mr. Joseph H. Choate, a trustee—as happily he still remains—and one of the founders of the Museum.

This etching by Mr. Waller, therefore, marks the date approximately of the Museum's removal to Central Park, and the end of its wanderings and its nomadic life. Probably his sketches were made in anticipation of this approaching epoch in its history. This house-moving was not a very formidable task, for the Museum collections and furniture, all told, were valued in the Report of the Trustees for the year ending May, 1879, at only \$361,322.23. Three quarters of this amount was represented by the Blodgett collection of paintings and the Cesnola collection of Cypriote antiquities. The visitors to the Museum, according to this same report, numbered for the year about 30,000, and for the six years, from May, 1873, to May, 1879, 353,421. A remarkable increase in attendance immediately followed the opening of the building in the Park. In the first month of its occupancy it was visited by 145,118 persons, and on one day, the twenty-eighth of April, 1880, 12,228 people, it is stated, entered its doors. In comparing these statistics with those for succeeding years, one must bear in mind the fact that since the year 1880, New York City and the Boroughs that now constitute the Greater City, have doubled in population.

The income of the Museum for the year during which it moved from Fourteenth Street to its new habitation amounted to but \$22,621, including an appropriation of not quite \$15,000 by the Department of Public Parks.

*"One of Ghent's most famous institutions at the present day is the Grand Béquinage of St. Elizabeth, a Community of six or seven hundred nuns, who inhabit a separate quarter of the town, consisting of little brick-built cottages, arranged in streets and squares within a common wall."—Enc. Britannica.



Frank M. Waller.

THE DOUGLAS MANSION
VIEW FROM THE MAIN EXHIBITION HALL ON SECOND FLOOR LOOKING INTO THE
CENTRAL ROOM ON FOURTEENTH STREET

The growth of the Museum during the first decade of its history was, indeed, discouragingly slow, but as Dr. Wm. C. Prime, First Vice-President of the Museum said in his scholarly address, at the opening of the extension to the Museum building, on December 18, 1888, "it had to be created out of nothing." In the quarter of a century that followed, its advance was rapid and continuous, and by the year 1904 its annual income (exclusive of any revenue from the Rogers bequest) had risen to \$229,165.00, and the estimated value of its possessions had increased to \$20,000,000.

The Douglas Mansion in West Fourteenth Street is still standing, not greatly altered in either its outward appearance or interior arrangement since the time, thirty years ago, when it sheltered in its days of infancy the Metropolitan Museum of Art. It is occupied by the Training School of the Salvation Army, whose National Headquarters, a nine-story fire-proof building, 75 feet wide, adjoins it on the East, built upon a part of the "spacious grounds" referred to by the Trustees of the Museum, in their Report for the year ending May 1, 1873.

The Museum's first book-plate, designed and engraved by the late Mr. E.

Davis French, contains a view of this building as it appeared when occupied by the Museum—entitled the "Cruger Mansion,"—a name by which the Douglas Mansion was also known. The second book-plate, by the same artist, shows the building in Central Park after the addition of the southern wing. The third and last "ex-libris," designed and engraved by Mr. Sidney L. Smith, of Boston, exhibits the Fifth Avenue front so far as it is at present completed, the intention being to make the Museum book-plate record pictorially these successive changes.

Of the twenty-seven trustees of the Museum who held office when it first became a tenant of the City of New York, only three remain in that capacity, six are still living, but are not at present members of the Board. All the rest have passed away.

In conclusion the writer wishes to acknowledge his obligations to Professor Weir, of Yale University, for the photographs of, and information concerning, the Alden wood-carvings, and to Mr. Frank Waller for permission to copy his pictures of the interior of the Douglas Mansion, which have been used in the illustration of this article.

WILLIAM LORING ANDREWS.



CONFESSIONAL (FLEMISH, 16TH—17TH CENTURY) FROM THE
GRAND BÉQUINAGE OF ST. ELIZABETH, GHENT

NEW GREEK AND ROMAN ACQUISITIONS

I. TERRA-COTTAS



WITHIN the last few weeks the Museum has received a large and very important consignment of Greek and Roman antiquities, which have been purchased for it during the year just ended, in various parts of Europe. With the exception of two pieces of sculpture which were described in the Bulletin at the time of their arrival, these come as the first fruits of the plan which was put into operation last winter, for developing the Museum's collection of classical art along system-

atic lines, strengthening it where it is weak, rounding it out as a whole, maintaining for its development a high standard of artistic excellence, and making it ultimately both a large and a choice collection. Should these aims be realized, the student and the general visitor will find in the Museum all forms of the larger and the smaller arts in which the Greek genius found expression, represented by worthy examples—examples which shall show in an unmistakable manner why the Greeks should be still our guides in matters of taste and refinement, why their standards of beauty are still the purest and highest that the world has seen, and why their principles of form and design may still be followed with the utmost confidence by the artist and the craftsman as the sanest and the soundest that can be offered them. In the educational work which the Museum is ambitious to perform, both for the community and the

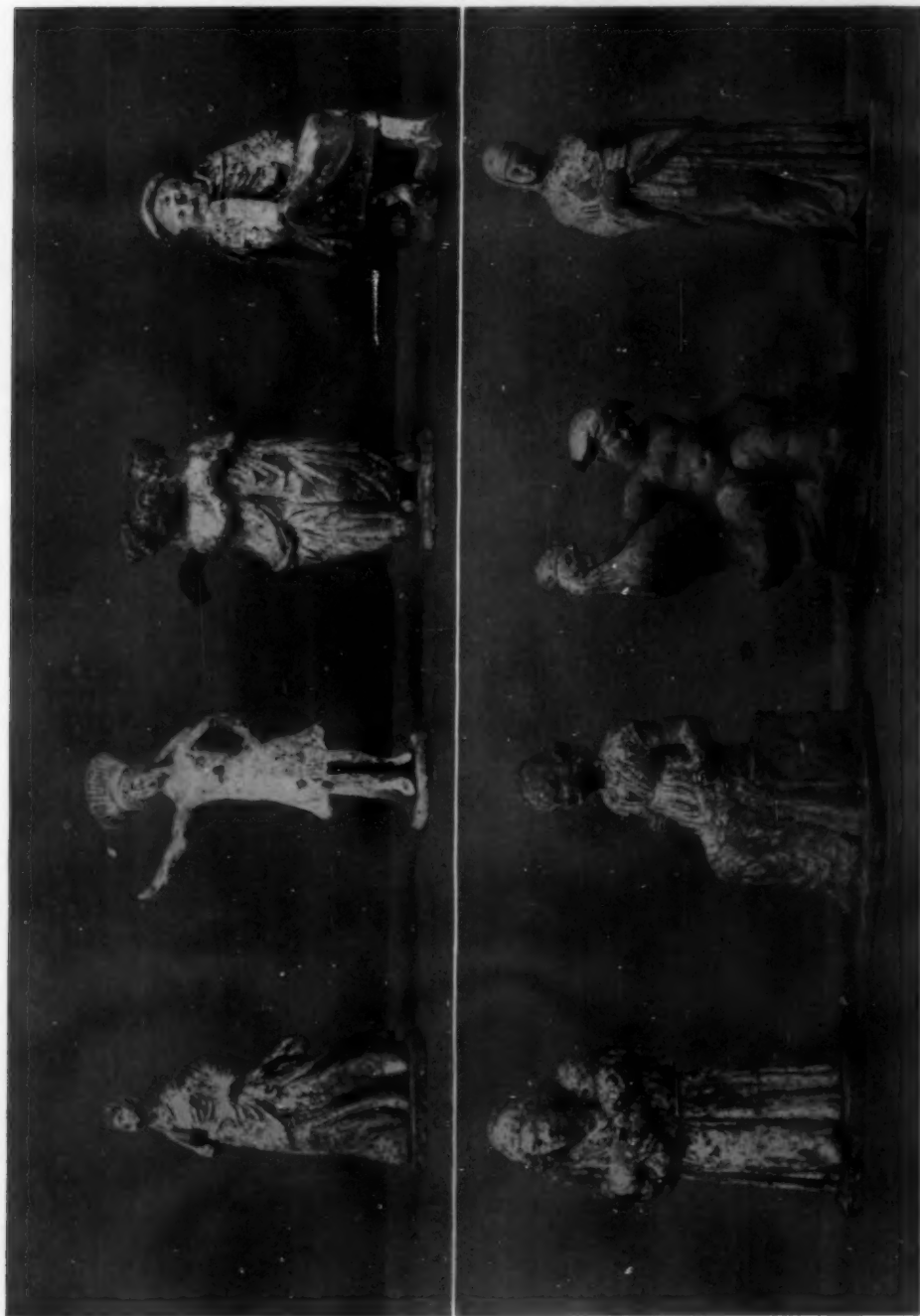
nation, surely it can set itself no nobler or more necessary task than to bring together such a collection out of its present and future resources, and with the help of its friends it will be able to accomplish this. Fortunately, it is not too late to make a beginning in this direction, for although the day is past when things of the quality required to maintain the standard we have set ourselves are to be had cheaply, they can be acquired, chiefly from private collections, and our opportunities at the present time are especially favorable.

It is hoped that the objects just received and now on exhibition, will be found to bear out the truth of these statements, and will prove a satisfactory beginning of the work which has thus been undertaken. There are one hundred and twenty-four in the consignment, all of which belong to the various classes of smaller antiquities. Among them are fifteen vases—including one fragment—seventeen bronzes, twenty miscellaneous objects, mostly of gold and silver, and seventy-two terra-cottas. With the exception of the objects in precious metals, which are shown in a special case in the Gold Room, these are now exhibited for a brief period in the Room of Recent Accessions. Within the limits of a Bulletin article it would be impossible to call attention to each of them in detail, and a number of them are of sufficient importance to call for special articles by themselves. The present account and illustrations will, therefore, be confined to the terra-cottas, leaving the other things to be described from time to time hereafter.

Aside from three large masks and two archaic figures of animals, all the terra-cottas are statuettes. It is customary to hear all Greek statuettes of this character spoken of indiscriminately as "Tanagra statuettes" or "Tanagra figurines," which is doubtless due to the fact that they were first made popular by the discovery of great numbers of them, of exceptional charm and beauty, in the cemetery of the ancient town of Tanagra, in Boeotia, over thirty years ago. It should be remembered, however, that many other sites, both of Greece proper and the



SPECIMENS OF THE GREEK TERRA-COTTAS RECENTLY ACQUIRED



SPECIMENS OF THE GREEK TERRA-COTTAS RECENTLY ACQUIRED

colonies, have yielded them, and that between those of Tanagra and other places there are often very distinctive differences. Next to Tanagra, for example, the town which has become most famous for its terra-cottas is Myrina, on the coast of Asia Minor, north of Smyrna, which would probably not have attracted the attention of the modern world at all, but for the careful excavation of its cemetery by MM. Reinach and Pottier, then of the French School at Athens, a few years after the discoveries at Tanagra. In the graves of this cemetery large quantities of statuettes were found, which have gone to enrich the museums of Paris, Constantinople, Boston, and other cities. While many of them are of singular beauty they are easily distinguishable from those of Tanagra, though it is interesting to find that they were often copied from Tanagra models. There are several in the present collection, in which the differences may be observed, but as the collection grows we hope to be able to illustrate more fully these and other distinctive types.

Among all that have been found, however, those from Tanagra are still the most charming in conception and delicate in execution. It is, therefore, especially gratifying to be able to announce that the great majority of the statuettes now placed on exhibition are from that source. Before discussing them, attention should be called to one or two others, notably to that which is illustrated at the head of this article—the fragment of a large female figure, measuring in its present condition $17\frac{1}{4}$ inches (45 cm.) in height. This is probably a unique example of the dignity and grandeur which the art of the makers of terra-cotta figures was capable of attaining, if, indeed it was not a sculptor's model for a large statue in bronze or marble. At all events, it reflects the qualities of Attic sculpture at its greatest period, the age of Pheidias, from which it undoubtedly dates. The only color which it retains is a warm tone of red, with which the entire surface was covered. Fragmentary though it is, this is an acquisition of capital importance, both for its beauty and its rarity, and will appeal to sculptors and painters no less than to

students of Greek art. A smaller and more complete figure, of somewhat similar type, and of the same or a slightly earlier period, shows the usual characteristics of the terra-cottas of the fifth century B. C., which are much more conventional and commonplace, as compared with the larger sculptures, than their successors of the following centuries. A still earlier type, which carries us back well into the sixth century, is the archaic figure of a seated goddess holding a small votive animal at her breast, rudely and simply modelled, the folds of the drapery being indicated only by painted lines. This is interesting as showing the beginnings from which the art of the later periods was evolved.

The Tanagra statuettes, properly so-called, in this collection, illustrate in characteristic and beautiful examples the three classes of subjects which were most popular among the image makers of that town, namely, young men, young women, and children. They seldom made mythological subjects or figures of divinities, except when the latter personified the qualities which most appealed to them. Occasionally we see a figure which may have been intended for Aphrodite as the idealization of lovely womanhood; Dionysos sometimes appears as their ideal youth, and Eros or Cupid is common as the personification of childhood, well illustrated in the two mischievous little boys which are reproduced below. These can hardly be regarded as religious subjects, however, and with such exceptions it is rarely that a definite name can be assigned to any of their figures. On the contrary, it is evident that they drew their inspiration from the life about them, and it is this fact that has made their works so popular in our time, for they represent the most purely human aspect in which Greek art has been revealed to us. Of the three classes of subjects mentioned, the youths are the least interesting. They have, to be sure, the charm of all Tanagra work, but are generally more or less conventional in pose and insipid in character; and they lack the animation and variety of action which are displayed in both the children and women. Child-life, on the other hand, is represented with

the keenest sympathy, and with all the lovable qualities which characterize the illustrations of it in the sculpture of the Italian Renaissance, as we can see in the examples here shown. It is interesting to note that the children are always happy. Whatever they are doing, and even when they are doing nothing, they are always smiling about it.

But the great achievement of the Tanagra artists—or rather artisans, since we must remember that these statuettes were the work of a humble set of craftsmen, not of sculptors—was their women. Here the human side of their art shows at its strongest and best. No other artists of any period have embodied with greater skill or sensitiveness the purely human charm of womanhood, the eternal quality which bridges over the centuries that have passed, and makes us feel in looking at these statuettes either how modern the Greeks were, or how ancient we are. Beauty, refinement, delicacy, all are shown here as we admire them to-day, yet with an absence of the majestic element which marks the statues of their goddesses. Invariably lovely, these women are almost invariably conscious of the fact, and pleased by it, whereas the goddesses stand proudly above such vanities, and are correspondingly removed from ordinary mortal sympathies. Just as the sculptors knew how to show the difference between a goddess and a woman, so the makers of these little figures felt with ex-

quisite appreciation the difference between a woman and a goddess, and they never crossed the line which separated their art from great sculpture unless they were consciously copying some large statue. It is not necessary to point out these and other characteristics in detail, or to describe the individual figures, since they tell their own story to those who study them, and there is little to explain.

Of the women of Tanagra history tells us nothing, but that they did furnish the inspiration for these statuettes we may infer from the description which a traveller of the third century B. C. has left us of the people of the neighboring city of Thebes, which, though often quoted, will bear repetition here with the figures before us. He says:

"Their women, in respect of stature, gait and proportion, are the comeliest and prettiest women in Greece. . . . On their heads they wear a hood which covers the whole face as with a mask, for only the eyes peep through, all the other parts of the face are hidden by the hood. They all wear white dresses. Their hair is yellow, and is fastened up on the crown of the head. Their shoes are plain, not high, of a purple color and low, but laced so that the feet are seen almost bare. Their voice is pleasing, but that of the men is harsh and deep."*

E. R.

*Translated by J. G. Frazer, *Pausanias* V, p. 28. He attributes the account to Heraclides the Critic.



SPECIMENS OF THE GREEK TERRA-COTTAS RECENTLY ACQUIRED

A MODERN JAPANESE HELMET

DATED 1850



CRANIAL PORTION OF JAPANESE HELMET

AMONG the objects secured by the Museum from the collection of the late Heber R. Bishop, is a Japanese helmet (only the cranial portion or *bachi*), which has an exceptional interest to the student of Japanese armor. It is not only one of the latest specimens of its kind, but, very rare in this decadent period, and an admirable example of the art of the armorer. The *bachi* is noteworthy for a number of reasons. It recalls the head-pieces of the Ashikaga period (1336-1600)* in its shape, in the great rim in the region of the apical ornament, in its material, for it is exclusively of iron, in the archaic way in which the loops and pegs of the four *devâ* points are represented, and in the wide ornamental band (*kosbi-kumo*) which passes around the *bachi* near and parallel to its brim. On the other hand, it has not copied quite accurately the early Japanese helmet, and further study brings out a number of features symptomatic of the latest armor-making period of Japan: thus on the four wide and decorated rays which span

*This is noteworthy in connection with the revival of interest during the early nineteenth century in matters connected with early Japanese history. It was this revival which shortly played an important part in abolishing the shogunate and reestablishing the emperor.

the *bachi* (which are simple in early specimens), there appears an ornamentation of plum blossoms, these expressed by perforations and colored by a background of tinselly gold. So also the apical ornament, instead of merely bounding a large central opening, the sacred *bachimanza*, through which the mind of the wearer was believed to come in closer rapport with heavenly influence, is here an elaborate solid rosette in the form of a chrysanthemum, again decadent in treatment, the petals perforated and colored by means of a golden background. The decoration of the rim of this rosette is also an evidence of the inferior taste of a late period, for the marginal ornament, a sepal-shaped *za*, has been given a series of perforated plum blossoms, which again greatly mar the ancient design. The absence of a margin adjusted for a wide brow-peak is also a modern characteristic.

There can be no doubt that the present headpiece was designed for a personage of the highest rank, for the sixteen-petalled chrysanthemum which forms here the central ornament could be borne only by the greatest princes; and the fact that few good arms were being produced at that time lessens the probability of its having belonged to a minor noble. Moreover, the wide ornamental bands bear no less than nine radial strap-shaped ornaments† *shinodaré* (symbolized swords of Fudo, god of wisdom and mercy).

The following inscription appears in the usual position on the inner surface of the back of the *bachi*, translated literally:

"In the former period Kaeai, third year, in the summer, sixth month, first day (equivalent of June 1, 1850), of Prince Satsuma a Samurai, Fukita Tomotani this made."

As a specimen of the best workmanship of the latest Tokugawa period, the present *bachi* has no rival in the collections which the writer has examined in Japan.

B. D.

† It is hard to determine accurately the military rank indicated by these ornaments. Two of them appear on the helmet of an officer ranking about as a captain, four indicate a colonel, and six or seven, a general. But their use does not appear to have indicated fixed rank at all periods and in all provinces

THE GIBBS-CHANNING PORTRAIT
OF WASHINGTON

THE long list of loans and gifts which the Museum has received from the late Samuel P. Avery, and members of his family, has received an addition in the form of a loan of unusual interest—the celebrated Gibbs-Channing portrait of George Washington, by Gilbert Stuart.

This portrait was the subject of a privately printed brochure by the late Mr. Avery in 1900, in which were brought together all of the facts concerning the painting, and which forms, therefore, a contribution of interest to the iconography of Washington.

The following quotation is taken from a letter from Dr. William F. Channing to Mr. Avery, written in 1888:

"The 'Gibbs' Washington is the representative picture of Washington's first sitting to Stuart, in September, 1795. This sitting originated the first type of the Washington portrait by Stuart, showing the right side of Washington's face. The Vaughan picture (painted for Samuel Vaughan, sent to London, engraved by Holloway, and published there in 1796), and three other copies which exist, belonging to this type, were all painted, though perhaps not finished, in the latter part of 1795 or early part of 1796. All are very inferior to the 'Gibbs' Washington in individuality of handling and detail. The 'Gibbs' Washington was sold by Stuart, at an early date, to his warm personal friend, Colonel George Gibbs (died 1833), of New York, with the statement that it was on the easel while Washington was sitting, and worked upon from life. At a later period Colonel Gibbs, having purchased from Stuart a set of his Presidents of the United States, sold the Gibbs picture to his sister, Mrs. William Ellery Channing, who gave it, thirty years ago, to her son, Dr. William F. Channing, the present owner and writer of this letter."

We quote, also, another description from Mr. Avery's pamphlet:

"The 'Gibbs-Channing' Washington,

by Gilbert Stuart, 1795, measures 25 by 30 inches—a favorite size of Stuart's; it is painted on canvas with a kind of surface generally used by him. The head and features are firmly modeled, the flesh has those delicate gradations of carnation which he handled so ably, rich and refined at the same time; the black velvet coat has all the texture and sheen of the material itself, no part being at all vague, the white shirt-ruffle shows that firm and peculiar 'touch' which artists have always admired in such details by Stuart. The background is made up of a curtain, exquisitely expressed in delicate shades of olive-green-gray color; at the right is an opening with a landscape suggested. This treatment is a distinguishing feature of this particular representation of the first sitting, each of the other examples having red backgrounds. It is seldom that a work of art has remained so long in the one family, over eighty years have passed during its ownership by three persons—sacredly guarded, never tampered with, perfectly transmitted.

"The earliest public exhibition of this painting of which we have found any record is when it was on view, with a considerable number of Stuart's portraits, at the Museum of Fine Arts, Boston, during the summer of 1860, when it attracted admiration, surprise and discussion. Previous to that time it could only have been seen by the personal friends of the Gibbs and Channing families. Mr. Avery never saw the picture until 1888, when it was in the care of the poet, Mr. E. C. Stedman (relative of Dr. Channing), who put it on view, for an evening, at a monthly meeting of the Century Association, New York. Later on Mr. Stedman sent it to the loan exhibition in commemoration of the centennial of Washington's inauguration, 1789-1889, held at the Metropolitan Opera House, New York, 1889. Soon after this Mr. Avery purchased the picture. It was next seen in a loan collection at the National Academy of Design, 1893-1894. During several months in 1896 it was at the Metropolitan Museum of Art, in a retrospective collection of paintings by American artists, and at the

Union League Club, New York, February 22, 1897. It next figured in the exhibition of engraved portraits of Washington, held at the Grolier Club, December, 1899, in commemoration of the one hundredth anniversary of his death."

The portrait has been hung in Gallery 13, next to the "Carroll" portrait,

painted by Stuart in 1803, and presented to the Museum by Mr. H. O. Havemeyer, in 1888. It is interesting to note the changes in painting details made by the artist as revealed by these pictures—the method of treating the eyes being especially noticeable.

NOTES

THE DIRECTOR takes pleasure in announcing the gratifying coöperation which the Museum has received at the hands of several of its friends, who have generously contributed toward the purchase price of the "Portrait of a Man," by Holbein, and who, thereby, made it possible to secure the painting.

From Mr. Otto H. Kahn, Mr. Adolph Lewisohn and Mr. Jacob H. Schiff, large contributions have been received, and to them thanks are cordially extended.

DR. CHARLES R. GILLET, Assistant Curator in the Department of the Egyptian and Cypriote arts, has received leave of absence for a visit to Egypt, where he will meet Mr. Albert M. Lythgoe, (who has already begun his Session's work there,) and will then go on to Cyprus to make some investigations in connection with his editorial work on the Catalogue of the Museum's Collection of Cypriote antiquities.

The Museum is indebted to a recent visitor, Dr. Otto Kümmel, directorial assistant in the Volksmuseum, Berlin, for several interesting notes relating to objects in the armor collection. He was able to decipher the Early German inscription on one of the ivory saddles in the Dino collection, which had baffled earlier students, and he identified a two-handed sword (described in the present armor catalogue, p. 135) as having belonged to the guard of a Duke of Brunswick. The inscription is given upon the blade in initials only, and should read: J[ulius] H[erzog]

z[u] B[raunschweig] V[nd] L[üneburg].
O H[err] B[ewahre] M[ich] N[icht] M[it]
D[en] S[eel] L[eib] V[nd] E[hre].

CHANGES IN THE ARRANGEMENT OF THE COLLECTION OF PAINTINGS.—Looking towards a more sequent and comprehensive grouping of pictures, certain changes are now being made in the picture galleries. Gallery 20 is being repainted, and when completed will contain as far as possible all the British pictures in the collections. Gallery 20 will eventually become the Modern French room. To that end the "Horse Fair," by Rosa Bonheur, has already been placed here, as will several of the French paintings from Gallery 21. This has been made possible by the removal of certain American pictures to Gallery 12, which will hereafter be devoted entirely to our own painters.

A start was made last spring toward making Gallery 11 the Primitive room by placing there the great "St. Christopher," by Pollajuolo, Two Saints, by Giovanni di Paolo, and the early Austrian altar-piece. To these will be added when possible, certain early works now hanging in Gallery 24, and the new acquisitions that would, in classification, come under this type.

As the Dutch and Flemish pictures predominate in the Marquand collection, the Marquand Gallery, Room 14, will house the Dutch pictures, removed from Gallery 11. Place will be made for these by removing the English Masters of the Marquand Collection to the new British room, Gallery 21.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MEMBERSHIP.—At a meeting of the Board of Trustees, held Monday, December 17, the following persons were elected to the membership of the Museum:

FELLOWS IN PERPETUITY

Mr. Harris C. Fahnestock
Mr. Adolph Lewisohn

FELLOWS FOR LIFE

Miss Kora Barnes
Mr. George Whitfield Collord
Mr. R. T. Haines Halsey

FELLOWSHIP MEMBERS

Mr. John E. Berwind
Mr. Edmund J. Curley
Mr. Eugene W. Glaeuzer

SUSTAINING MEMBERS

William S. Adams	Daniel M. Coffin
George A. Archer	Robert Goelet
J. T. Atterbury	Henry Graves, Jr.
Edward T. Bell	John B. Haskin
Frank Sherman Benson	George J. Jackson
Miss Mary Benson	Edward H. Floyd-Jones
	Mrs. William Bucknell

ATTENDANCE.—The attendance for November is shown in the following table:

1905		1906
18 Free Days.....	28,364	17.... 32,649
8 Evenings.....	1,984	9.... 1,694

4 Sundays	24,862	4.... 23,241
8 Pay-Days	2,102	9.... 2,858
	57,312	60,442

The attendance on Thanksgiving Day was 5,579, and on the same day last year it was 4,250.

THE LIBRARY.—The additions to the Library during the past month have been as follows:

By purchase.....	226 volumes
By presentation...	13 volumes

The donors are: Mr. William Loring Andrews; British Museum; Mr. John H. Buck; Mr. Andrew Carnegie; Central Railroad of New Jersey; City of New York; Mr. George A. Hearn; Mr. Walter E. Maynard; Mr. M. Nijhoff; Pennsylvania Academy of Fine Arts; Mrs. Lucy M. Perkins; Mr. James P. Silo.

Three photographs have been received from Mr. Edward D. Adams, and forty-one from Mr. Frank J. Gould.

A collection of thirty-one pieces of wall and end papers has been received from Mrs. Ridgeley Hunt.

The attendance during the month was 169.



PRINCIPAL ACCESSIONS

A PAINTING by Winslow Homer, "The Gulf Stream," at present shown in the exhibition of the National Academy of Design, at the Fine Arts Building, has been purchased by the Museum out of the income of the Wolfe Fund.

The Museum already possesses two of Homer's canvases—"Cannon Rock," with its wonderful rendering of agitated water, and "Searchlight, Santiago de Cuba," both given by Mr. Hearn in 1906. These two pictures show very adequately Homer's virility as a landscapist; the "Gulf Stream" would be ranked among his figure subjects, and no other work of his could better show his power in this direction.

It is a picture of a wrecked fishing boat, without sail or rudder, adrift on the Gulf Stream. On the tipped deck is stretched a magnificent negro, dignified and resigned, awaiting his fate. Sleek sharks sport about the wreck, and their glossy bodies emerge from and are lost in the intense blue of the water. An ominous significance is given to the fierce sunlight by the approaching storm and the waterspout at the horizon.

This is a story-telling picture, and the story assumes the proportion of a great allegory if one chooses. If not, the rendering of the sea, and the sharks, the sunlit hulk, and the splendid figure, will suffice for the acceptance of the "Gulf Stream" as one of the master works of contemporary art.

The Museum is fortunate in securing this picture, and its acknowledgments are due to the Jury and Hanging Committee of the Academy Exhibition, at whose urgent suggestion the purchase was made.

B. B.

MEDALS.—Mr. and Mrs. Frederick S. Wait continue to contribute medals to the Huntington and other collections of the Museum. This month eight medals relating to Washington are added by them, the best one being by Scharff, the Vienna medalist. One medal of Franklin, one of Gilbert Stuart, and one of John Paul

Jones, have also been presented by the same donors.



PORTRAIT OF REV. W. PENNICOTT, BY
SIR THOMAS LAWRENCE

The following quotation is copied from the London *Daily Mail*:

"Last month, on occasion of our notice of Messrs. Shepherd's exhibition in King street, we drew attention to the extraordinary merit and quality of Sir Thomas Lawrence's portrait of the Rev. W. Pennicott, and spoke of the advisability of this unique painting finding a home in a public collection.

"Our advice has been promptly acted upon, but unfortunately, the public collection for which, we are informed, Mr. Roger E. Fry has purchased this masterpiece is not in this country, but in the United States. Its destination is the Metropolitan Museum in New York, and the picture is irretrievably lost to this country. It is only another instance of a foreign country benefiting by the lack of initiative and the niggardliness of the authorities in charge of our national collections."

COMPLETE LIST OF ACCESSIONS

NOVEMBER 28 TO DECEMBER 26, 1906

CLASS	OBJECT	SOURCE
ANTIQUITIES—Classical.....	†Seventy-two Greek terra-cottas, fifteen Greek vases, seventeen Greek bronzes, three iridescent glass vases, and twenty miscellaneous objects....	Purchase.
CERAMICS—Persian.....	†One framed tile.....	Purchase.
CERAMICS—Rhodesian.....	†One Bowl.....	Purchase.
CERAMICS—Turkish.....	†One Koubatcha dish.....	Purchase.
GLASS—Arabian.....	†Three small vases.....	Purchase.
LACES—English.....	†One pillow showing Honiton lace....	Purchase
LACQUERS—Persian.....	*Two doors from Palace of Ispahan....	Purchase.
MUSICAL INSTRUMENTS.....	*Flute, South American; two drums and one flute, Burmese; beater for drum, African; tin rattle, British West Indies.....	Gift of Mrs. John Crosby Brown.
PAINTINGS—American.....	†Bouquet of Oaks, by Charles H. Miller	Gift of Mr. William T. Evans.
PAINTINGS—Dutch School....	†Calm Sea, by S. de Vlieger.....	Purchase.
	†Landscape, by S. Van Ruysdael.....	Purchase.
	†Nell Gwynne, by Sir Peter Lely.....	Purchase.
PAINTINGS—English School..	†Portrait of Rev. William Pennicott, by Sir Thomas Lawrence.....	Purchase.
PAINTINGS—French School....	†Landscape by Courbet.....	Purchase.
PAINTINGS—Italian School...	*Composition, subject unknown.....	Gift of Mr. G. Brauer.
PAINTINGS—Spanish School...	*Altarpiece, composed of nine panels...	Purchase.
SCULPTURE—Scandinavian...	†Accord, bronze statuette, by Charles Oscar Haag.....	Gift of a number of gentlemen, through Mr. John Spargo.
SCULPTURE—American.....	†Bronze, Head of Victory, by Augustus St. Gaudens.....	Purchase.
TEXTILES.....	†Three altar frontals, English; one hanging, French; one altar frontal and two hangings, Spanish; one hanging, Italian.....	Purchase.
	†One embroidery, English; one hanging Asia Minor; one chasuble, Genoese; one hanging, European.....	Gift of Mr. J. Pierpont Morgan.

LIST OF LOANS

NOVEMBER 28 TO DECEMBER 26, 1906

CLASS	OBJECT	SOURCE
ANTIQUITIES—Classical..... (Floor II, Room 32)	Figure of Dionysos in high relief, of ivory.....	Lent by Mr. C. Canessa.
*Not yet placed on exhibition.		†Recent Accessions Room (Floor I, Room 3).

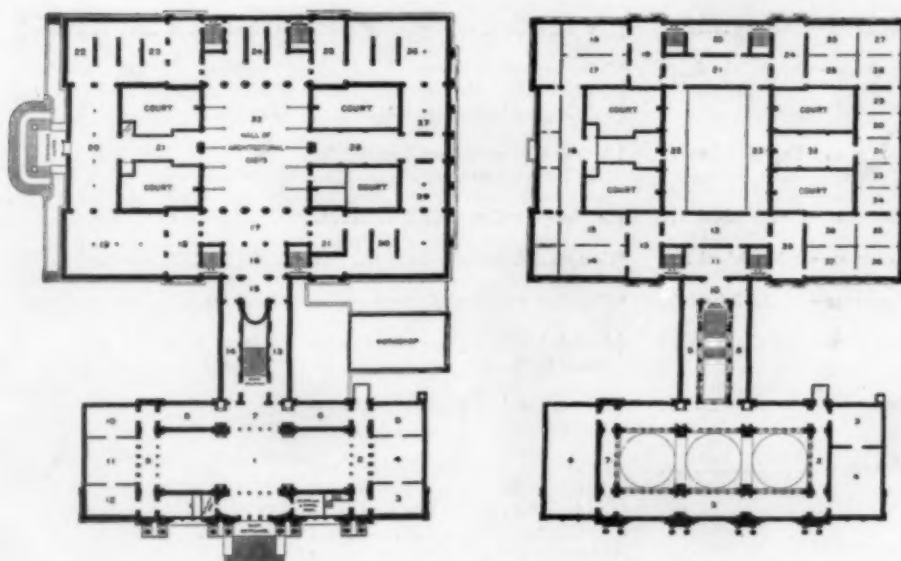
BULLETIN OF THE METROPOLITAN MUSEUM OF ART

LIST OF LOANS—NOVEMBER 28 TO DECEMBER 26, 1906—*Continued*

CLASS	OBJECT	SOURCE
PAINTINGS—Dutch School....	*Panel, Patriarch Saint of Augsburg and Saint Aphra, by Hans Burkmaier	Lent by Mr. Alfred E. Willenbacher.
	*Panel, Adoration of Christ, by Heronamus Bosch.....	Lent by Mr. Alfred E. Willenbacher.
PAINTINGS—French School....	Portrait group, by Madame Labille Guillard	Lent by Mr. Ernest Gimpel.
(Floor II, Room 19)	Portrait of Madame d'Hompierre d'Ornoy, by François Drouais.....	Lent by Mr. Ernest Gimpel.
(Floor II, Room 10)	Two large panels, La Fontaine d'Amour and Les Denicheurs d'Oiseaux, by François Boucher.....	Lent by Mr. Ernest Gimpel.
PAINTINGS—Spanish School...	*Portrait of a Man, by Murillo	Lent by Mr. W. T. Dannat.
VASES—Japanese	Pair of cloisonné vases.....	Lent by Mr. Henry Mayer.
(Floor II, Room 7)		

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 3)



FIRST AND SECOND
FLOORS OF THE
MUSEUM
BUILDING